ANNOUNCING CHAPTER

ASIFA EAST

The International Animated Film Society

November 1996

David Ehrlich presents

SHANGHAI ANIMATION

Art & Politics

Fri., Oct. 25, 1996. Tisch School of the Arts, NYU. 721 B'way (cnr. B'way & Waverly) Rm 109 **6pm**

This month's screening traces the 40-year development of the **Shanghai Studio**. Works excerpted include **Te Wei's** 1980 ***Nezha Conquers the Dragon King***.

Letter from the President

Linda Simensky

"What's always made our festival important is that it's the only annual American animation festival, and the only one I know of with a jury of peers."

Greetings from the South. And the North. I just returned from the Ottawa Festival. As usual, I had a great time. I finally figured out what makes this festival so much better than the others: the high percentage of artists in attendance. The ratio of artists to biz types is better than in the industry itself. This takes the pressure off people such as myself who just want to watch a lot of films and practice speaking Canadian.

While on the subject of festivals, let me update you on our own ASIFA-East Animation Festival. For years, people have said, "You should change the date, I'm at NATPE," or because they "can't drive down in the snow," or just because " it's so darn cold." I'd always assumed the January date was an ASIFA tradition one did not change without a blessing from, well, someone....But (this part is all about me, so brace yourself) this past year was a laundry list for me of what other people had grumbled about. Feet and feet of snow fell on the city several times during the film sorting, judging, and festival itself. Then I found myself stuck in an airport the day before judging, clutching the blank ballots and wondering if I'd make it up to NY. A trip on foot from Buzzco to NYU with a box of tapes involved endless climbing over monster piles of snow.

Worse, I had to attend NATPE — and take a redeye flight to get to NY the day of the festival. I probably followed this hellish all-nighter with some free-associating on stage, but I can't even remember.

Suddenly I realized what everyone else was forced to deal with. Yikes! Sorry, guys! So I set out to find a place that could accommodate a different date. I remembered the great space we held the first Women In Animation event, the New School auditorium, and how nice everyone there was. I spoke with Sybil Del Gaudio, who connected me with the Communication Department's Susan Heske. After some discussions, the Department offered to co-sponsor the event with us, and even let us use their lounge (conveniently located next to the auditorium) for our post-festival party.

Best of all, the New School actually preferred a spring date! So the new date is April 3, 1997. It will start later than years past, hopefully around 7 PM.

Filmmakers—if you were rushing to finish your film for a January 3 deadline, don't worry. The deadline will be sometime in February. We'll set the calendar soon. Dates and entry forms will be in future issues of **Anymator**.

ASIFA-East
The International Animated Film Society, Northeast/New York Chapter
a program of the New York Foundation for the Arts

President
Linda Simensky
NYC ☎ 924-8283

Int'l Vice President
David Ehrlich

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To contact President Linda Simensky
call ☎ **404 885 0821**
fax **404 885 2456**
e-mail **Linda.simensky@turner.com**
or write Linda Simensky
Director of Programming,
Cartoon Network
1050 Techwood Drive NW
Atlanta, GA 30318

ANYMATOR

December Deadline: Nov 25

To contribute, contact Editor Mark Segall

34 Horatio Street, #3C
New York, NY 10014
212 989-4369
71341.501@compuserve.com or
AlphaneMoo@aol.com

Visit our website at
www.yrl.com/ASIFA
Ronen Divon, webmaster: 718 850 3166

ASIFA Questions

For **membership** information call **Jim Petropoulos** at his work number, **212 966 8887 x110**

If you have a question about the **newsletter** or wish to contribute, call **Mark Segall** at 212 989-4369

For **ASIFA International** information, call **David Ehrlich** at 802 234-5401

Questions about ASIFA-East's annual **film festival**, or any other ASIFA related questions, should be addressed to **Linda Simensky** at 404 885 0821

I'm proud of our past involvement with the Donnell Library and will miss working with David Callahan and Marie Nestas each year. Award winners will continue to be screened at Donnell the weekend after the festival, just as in years past.

Since the New School's auditorium is quite a bit larger than Donnell's, we'll finally be able to accomodate everyone wanting to attend and screen some longer films in their entirety.

As always, we'll need lots of extra hands during film sorting, judging, and planning. Call me if you'd like to get involved—or if you want to donate a lot of money.

What has always made this festival so important is that it is the only annual American animation festival, and the only one I know of with a jury of peers.

I must admit I'm looking forward to carrying that box of films over to NYU without scaling any snowbanks.

Shmoozilla says: WHO's WHO & what's what

by Laurie Edmonds

One grand re-opening night: Ocotber 22nd, 1996. One gargantuan flagship store: **Warner Brothers**, on 5th Ave. and 57th Street. Two terrific multi-talented caricaturists: **Laurie E.** and **Yvette Silver**. The star-studded event featured **Michael Jordan**, **Superman,** even **Bugs** himself. **Dr. Ruth Westheimer**, peering over my left shoulder at my cartoon depiction of a pint-sized guest said, and I quote, "Dot's vonderful!"

And speaking of **Yvette Silver**, wow, the girl just can't keep her nimble writing fingers out of the pot o' gold. She just claimed second runner-up in Animation Magazine's **Hanna Barbera** storyboard contest. She flies to L.A. this month to meet the press. Flash, flash! Kiss, kiss!

And speaking of **Bugs** (Bunny) he was also voted second runner-up—in a **Time** magazine poll of six to eleven-year-olds that asked them to pick their ten favorite cartoon characters. Flash, flash! Kiss, kiss!

Car 54, where are you—where's the T&LC when you need 'em? A New York taxi did the 23 skidoo with **Nick Park's *Wallace & Gromit*** clay figure models. Four days before the video release of Nick's Oscar-winning **A Close Shave**! Realizing he'd left the models in the cab, Nick called a news-making city-wide search for their recovery. They were returned just in the *Nick* of time for a video press party. I'd say *that* was *a close shave*! Yipes!

The Stinky Cheese Man Needs You!

This just in from **Jerry Beck** at **Nickelodeon Movies**: they're planning to make a funny, non-traditional, animated feature in New York City based on the best selling children's book by **Jon Scieszka** and **Lane Smith**. The project is currently in story development. They are interviewing animators (character, cut-out, computer graphics), storyboard artists, background painters, designers, special effects artists, etc. Portfolios, resumes, and reels can be sent to: **Stinky**, Nickelodeon Movies, 37th Floor, New York, NY 10036 (No phone calls, please.)

A brand new toonful treasury

Jeff Lottman takes us from the postwar years to the present with his enormous, brilliantly illustrated two-volume bible, **Animation Art**. Vol. 1, **The Early Years (1911-1953)** was printed by **Schiffer Publishing** in 1995 to rave reviews and national attention. His soon-to-be-released second volume, **The Later Years (1954-1993)** should be in stores by mid-November. Jeff, a 35-year old frozen foods executive, has the largest collection of pre-war animation in the world. To honor this publishing event, **Christie's** has scheduled a big auction and book signing for December 12th. Be there or be square.

Kenwyn Dapo and **Peter Daniel**, her power-mate in life and onstage, make up the marvelous musical comedy duo **Dapo and Daniel**. Their 3-performance series just concluded at **Surf Reality** on Allen Street. Kenwyn is a member of our cool animation writers workshop.

Stop motion animator **John Gati** is a big admirer of **Hans Christian Andersen**. He never fails to attend Denmark's **Odense** film festival, held in Andersen's honor in the famous author's home town. John is currently animating a version of the Andersen short story **The Snowman** he vows to enter in the summer 1997 edition of the Fest. He looks forward to using his frequent flier miles to bring his **Snowman** to Odense.

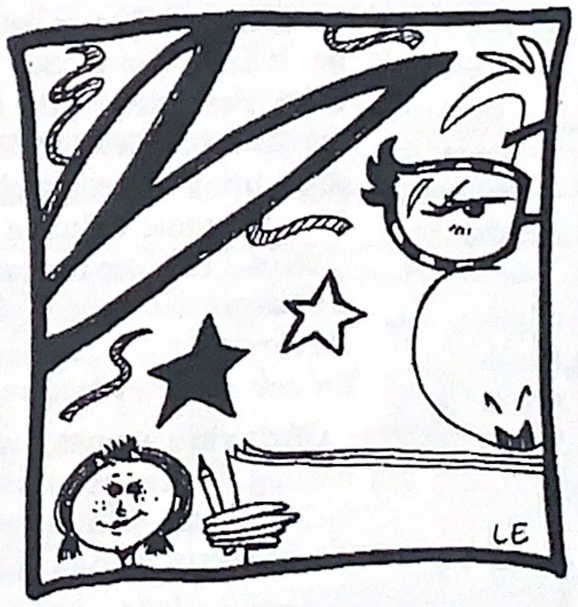
Boop-Oop-a-Doop

Republic Entertainment recently released a boxed set of videotapes containing 115 **Betty Boop** cartoons— just about every **Boop** ever made—curated by **Jerry Beck**. Included are rare titles like 1938's live action/animation **Out of the Inkwell** as well as **Sally Swing**, an attempt to replace the immortal Boop with—can you imagine—a "hipper" character. Jerry hopes the sales of the economically priced ($69.95) set will spur Republic to release more from their cartoon library, which includes **Fleischer Screen Songs** (I could sing along with them for **days**...), **Color Classics** and George Pal **Puppetoons**.

There are four lost Boops Republic never had rights to—**Pudgy and the Lost Kitten**, **Honest Love & True**, **Buzzy Boop**, and **Buzzy Boop at the Concert**. Help find them. If you have prints of any of these, please call Jerry Beck at Nickelodeon Movies **212 258 6540**.

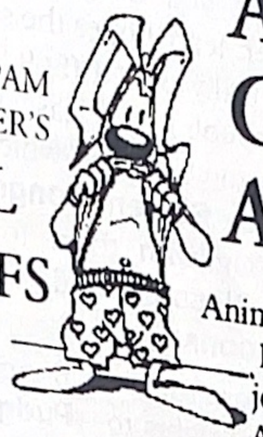
Laser video fans please note: these 115 cartoons were originally meant to be released as eight laser discs but Republic got cold feet and switched to videotape only. Demand a release in the higher-quality laser format! Write **Robert Sigman**, President, Republic Entertainment, 5700 Wilshire Blvd. Suite 525, Los Angeles, CA 90036-3659.

Call me at **212 724 2800**. Leave a message for **Laurie Edmonds**. Let's talk.



PAM SCHECHTER'S

LEGAL BRIEFS



Animation Collaboration Agreements

Animators often do not work alone. I'm sure you have developed projects and worked on various jobs with friends and colleagues in the industry. Although people in the animation industry collaborate all the time, more often then not they do not have collaboration agreements with each other describing the project and the responsibilities of the parties involved.

I cannot stress how important it is to have a collaboration agreement, whether you are working with someone you know quite well or someone you have just met. More projects end unpleasantly because the participants did not have a collaboration agreement.

Collaboration agreements define the obligations and rights of each person when two or more animators are working together on a project. Collaboration agreements do not all look alike because they are specifically written according to the type of project the animators are working on. However, there are some terms in these agreements that are standard in the industry. For example, at the beginning of most collaboration agreements, there is a description of who the parties are, what the project will be, and the date the agreement begins.

One of the most important sections of a collaboration agreement defines what each animator's responsibilities will be. It is in this section that most collaboration agreements differ. For example, the animators can agree to collaborate on the creation, development and production of an animated short using a specific character. Usually, each animator will have the same rights of ownership to the character and the project if they are both equally developing it. In addition, the animators will usually share the money and other proceeds that are earned from the project. And they will be reimbursed for any expenses incurred in creating the project.

Often, each animator will want to participate in the decision making process as to what happens to the project once it is finished. They will each want to decide the issue of whether the project is sold or licensed and to whom. Therefore, the animators will agree that they all must consent to and sign all contracts concerning the project, including the license and sale agreements.

When animators collaborate on a complicated project, they often agree to form a production company. The type of production company and the state where it will be formed is described in the collaboration agreement. In addition, the animators usually agree to open a bank account where all of the money and proceeds from the project will be deposited. Both animators' signatures will usually be needed for withdrawals.

Sometimes the business tasks of the project are performed by only one of the animators. He is the one who oversees the business end of the project and is responsible for maintaining a written record of all business transactions and expenses. However, the other animators have complete access to this information.

Often, animators split the responsibility of the creative details of the project. For example, one animator can be responsible for the completion of the first draft of the scripts and storyboards. Both animators might be required to revise this first draft. The other animator will be responsible to supervise the 2D animation of the Character and the Project, while the other will supervise the 3D animation. The roles each animator will play, and the descriptions in the collaboration agreement are specific to each project.

The description of the credit for the project, the order of how the names will appear and the size of the names are terms described in the collaboration agreement. The credit issues are often more heavily negotiated than how much compensation each animator will receive for developing and working on the project.

In the majority of agreements, the animators describe how disputes will be settled with respect to the Character and the Project. Often disputes are settled by arbitration, which is a much less expensive and time-consuming alternative to going to court.

When projects are about to begin, animators are often excited and anxious to start the creative process. However, it is important that you take the time to have a collaboration agreement drafted by an entertainment attorney that describes the rights and responsibilities of each animator.

NYC entertainment lawyer **Pamela A. Schecter** represents several prominent animators including **Eric Fogel**, creator of the MTV series **The Head**. and **Beavis & Butthead** director **Yvette Kaplan**. She teaches a course called **Legal and Business Issues for Animators** at the **School of Visual Arts**

She can be reached at 212 517 2572

Anny Mator *by howard beckerman*

to be continued...

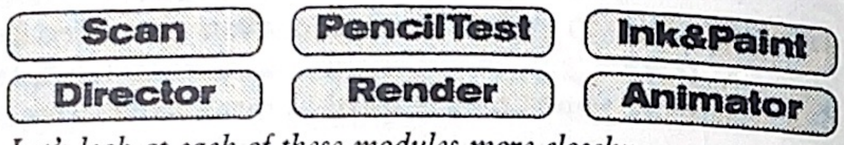
The Byte Stuff

Animo, Part. II

Brian Cirulnick

The last Byte Stuff gave an overview of the Animo, animation software that brings SGI-calibre quality to the Pentium. This month's column goes into detail about Animo's Scan, PencilTest, Ink&Paint, Director and Render modules.

Animo's modules can be purchased separately or as a package, depending upon the needs of the individual studio. The entire package can be installed on one machine, or individual modules can be installed at PC workstations dedicated to a single function. The six modules, as outlined in Part I, are:



Let's look at each of these modules more closely:

The Scan module is available as part of the Animo Studio package, or separately for use with dedicated scanning stations. Studios with large numbers of drawings to process may wish to dedicate several computers to scanning and processing. This module contains powerful software routines that allow the scanning operator to automatically clean-up smudges and dirt from the scanned image as the drawings are being scanned, quickly find errors in misaligned or incorrectly scanned or misnumbered images, and automatically register the scans.

The Scanning interface resembles a photocopier's controls and is designed to allow easy operation by staff unfamiliar with computers. For example, if the production calls for a tight zoom in a particular scene, the scanning staff need only select the field size for the maximum zoom level, and leave the software to calculate the appropriate scanning resolution.

Scan is tolerant of a wide range of drawn line styles and the processing software does not require extra-clean line drawings from the animators.

The PencilTest module is available as an additional module to provide facilities for creating and viewing rough animation tests.

PencilTester provides a very fast and powerful way of previewing the animation at the drawing stage to adjust the timing of the animation. Using a video camera or a flatbed scanner to instantly grab images, PencilTester allows animators to build up a real-time pencil-test preview in seconds. It allows the animator or cameraman to grab a sequence of drawings into the system and simultaneously time them in an integrated exposure-sheet.

Apart from being played on screen at near full-screen size, the completed test can be recorded direct to tape for approval, or exported to disk for use with the PAR (Personal Animation Recorder) disk recorder. If a sound card is fitted to the PencilTester system, sound can be added to the test and played out in real-time.

The Ink&Paint module provides facilities for painting the scanned and processed drawings. The module is designed to give the painting staff powerful tools that are easy to use.

In the *Color Model Editor*, the color stylist can create an unlimited number of palettes for each character. Day palettes, night palettes, tones and highlights, etc. can all be defined on the model. When the composite is built, any of the created palettes can be selected, and transitions can be created from palette to palette. And just think - since everything is composited on the computer, no "gray-down" is required for making levels of colors to account for the 5% reduction of light through an animation cel!

In Ink&Paint, painters work with a single palette, known as the Painter's Palette. This palette is provided by the color stylist, using the Color Model Editor (CME) module. The advantage of using a single palette is that color choices can be simplified and the painters are less likely to choose an incorrect color. Once the painters have painted a scene with the colors in the Painter's Palette, the Color Stylist or Director can substitute the required colors by switching palettes in the Exposure Sheet.

Director and **Render** are **cameraman** and **output format** modules, respectively. Altering the exposure sheet creates global changes throughout the project's files.

Animo was the behind-the-scenes star of the new movie **Space Jam,** starring Michael Jordan and Bugs Bunny. To see Animo in action—in a high-budget environment—check out the film. What Animo can do for you depends upon your budget, but mostly, it depends upon your imagination and willingness to learn a new tool.

All this information and more can be obtained on the Web by pointing your web browser to: **http://www.animo.com**.

Skip's Tips

compiled by Skip Battaglia

Continued from last issue—a few more things not to have in your animated film.

4. Computer-synthesized *burps* and *farts.*
5. Animated *toilets.*
6. Digital *mucous.*
7. *Barbie* clones.
8. Ninja *scarecrows.*
9. Copy-cat *killer robots.*
10. Metallic chromium reflective skin on *anything.*
11. *Star fields* and *sparkles* on corporate logos.

David Ehrlich

Goldfish

Children's Animation Festival

Animation by, as well as for, children.

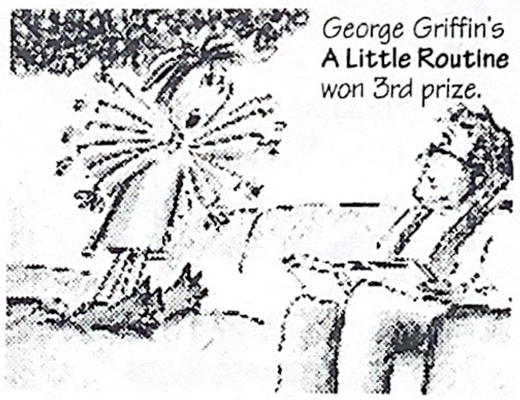
"On shoestring budgets, often using 50 year-old cameras, boys and girls all over Russia are creating warm, sensitive films."

When first invited to **Goldfish,** I was told the event would take place on a boat stopping at towns along the Dnieper River for small screenings. This sounded like a copy of the **Krok Animation Festival,** which sailed down the river from Kiev (in fact some of the Krok people were visibly irritated). But since I had never been to Russia, and since they were paying my way, I decided to go.

I was met at Moscow Airport by Yuri, a tall man with a Goldfish sign. Driving the half hour into Moscow, I asked him about the boat. He smiled and said I would find out everything later. He dropped me at the Filmmakers Association Building.

As I walked into the small theater, I saw the seven person jury and several small children huddled together covered in blankets. It was colder in that room than in the freezing weather outside! When they saw my confusion, they laughed. Nicole Salomon exclaimed, "David, I bet you thought we were going on a boat. There is no boat. The Festival will take place in this cold little room for nine days. You'd better wear all your sweaters!"

I looked around the room. There couldn't have been more than100 seats. The projector's sound was scratchy. When I asked for a program, I was handed a hastily typed list of films shown only that day. OK, I quickly decided, I was in Moscow for nine days and I was going to enjoy it, with or without the festival.



George Griffin's **A Little Routine** *won 3rd prize.*

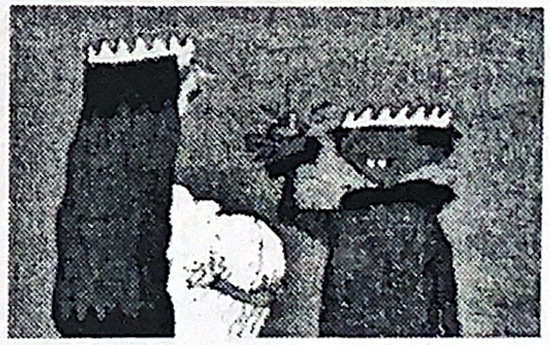
As it turned out, I did enjoy the festival as much as I did Moscow. This was a festival of Children's Animation: professional animation made for children, and animation made by children for children. The festival finally came together the second day after a series of blunders. I began to watch some of the finest children's animation in the world, from the usual Nick Park masterpieces to the kind of moody but accessible works done throughout Russia and the Baltic countries that never seem to get into Ottawa and Annecy.

But what really excited me was the breadth of work being done in children's animation workshops in Moldavia, Belarus, Ukraine, Estonia, Georgia, and Russia. Often working with shoestring budgets and 50 year-old cameras, children throughout the former Soviet Union are animating warm, sensitive films using cut paper, drawings, puppets, clay, feathers, seeds—anything they can find around them.

Workshop leaders as well as representative children from each of 15 workshops were invited to Moscow to show their films. By the end of the Festival the children all seemed to know each other, and were busily discussing their favorite techniques, and planning collaborations that would stretch from Novosibirsk in Siberia to Narva in Estonia.

The jury, composed of Nicole Salomon(France), Jiri Kubicek(Czech Republic), Bordo Dovnikovic(Croatia) Yves Rifaux(France), Alexander Lenkov and Vyacheslav Kotyonochkin (Russia) wisely decided not to single out any of the children-made films for prizes, but to call all of the children up on to the stage for the final prize-giving ceremony where they were given certificates of merit, stuffed animals and bags of color markers. The jury had no ambivalence in awarding prizes to the professional children's films, however, and beautiful cut glass sculptures made in Prague in the form of "goldfish" were presented to 8 films, with diplomas presented to four more. The Grand Prix went to the wonderfully funny cartoon animation, ***Little Mother, Rozochka and Minechka*** by Russian directrice, **Natalia Chernyshova**. First prize went to **Nick Park's *A Close Shave***, second prize to ***Mashenka,*** a surreal puppet animation by Russian director **Sergei Olifirenko,** and third prize to ***A Little Routine***, by ASIFA-East's own **George Griffin** who was not present at the festival. In awarding the prize to Griffin, the jury privately commended him for great originality in the expression of sensitive human interaction. One of Griffin's finest works, Routine's humor was not lost on the Russian children who, without any knowledge of English, could laugh at the visual gags yet identify with Nora, the little girl who does not quite want to go to bed by herself. Despite freezing weather, Mafia hits in and around our hotel, and the initial disorganization of the festival, I was grateful for the chance to visit Moscow and meet many fine Russian animators, both young and old. Festival Director Victoria Lukina, should be commended for transforming what could have been a disaster into a warm and exciting event.

Grand Prize went to Natalia Chernyshova's **Little Mother, Rozochka and Minechka**



INTRODUCING...

Chris Prynoski, MTV

by **Nancy Keegan**

Animation Director
Daria
Sequence Director
Beavis & Butthead Do America

INTRODUCING...

This series features ASIFA members you might not have met yet. If you know of someone who's interesting, funny, surprising, intelligent, determined or any combination of the above, and is relatively new to the ASIFA scene call Nancy Keegan at 212-397-9117 or e-mail DaWezl@aol.com

For the first time in quite a while, Chris Prynoski is about to take some time off. He knew he needed a break when he started meeting people, and they would discuss weekend activities such as sailing, hiking, etc. Chris, on the other hand, found he couldn't "have a conversation without mentioning work".

Chris became interested in animation primarily through special effects in films such as "Star Wars" and "The Dark Crystal". "I liked to draw, I liked animation, but there were not a lot of animated films that caught my eye. Disney was at its poorest level, and there was not much else."

Instead, Chris was influenced more by comics and illustrations, as well as the plethora of special effect films that followed in the wake of "Star Wars". Stop motion, mold-making, and cable controlled puppets all fascinated him, and while studying at SVA, he interned at a puppetry studio. "It was fun. I would be buried under the snow, or hiding up a tree to operate puppets without being in the shot."

Chris was at SVA during the pivotal years in which the animation department came of age. "When I started, you either majored in Film or Illustration, and then took courses in animation," says Chris. "Now they have a whole animation curriculum." Don Duga, Howard Beckerman, and John Gati, his teachers at SVA, were "all great guys" to learn from.

While still at SVA, he began freelancing for Vanguard Media and John Dilworth. "The guys at Vanguard Media gave me a lot of animation to do while I was in school." Through a couple people he knew at MTV Animation, he found himself interviewing for a position on "The Head" as an animator. "They thought they would be animating in-house. That fell through, but they had my name, and were looking for a storyboard revisionist right while I was graduating. I started the day after graduation."

During his first six months at MTV, Chris found himself switching jobs every two weeks. Even now, when he is working on the "Daria" series, and the B&B movie, Chris still finds himself working on occasional side projects, such as the VMA openings, "Milton", and Nike and Coke commercials for @ Radical Media.

"I don't want to be solely animation," says Chris. "I'd like to be involved with the storyboarding and writing end of things as well." To that end, Chris is preparing for a development period at MTV, as well as working on his own comics and films. Of course, even during his upcoming time off, he's got an eye toward the future—much of his vacation plans include pre-production on his next film.

"I'm looking forward to the next batch of work."

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Int'l VP David Ehrlich

ASIFA-INTERNATIONAL UPDATE

School list
Website news
ASIFA animation festivals

ASIFA school list

For the last four years, ASIFA has published an annually updated international list of schools that have animation programs. This year, the list has been made available on the Net: **www.hivolda.no/amf/asifa.html**. The list includes full descriptions of over 100 programs in 30 countries. It's designed to help prospective students choose the program best suited to their needs. If your program is not listed, you can fill out the information form included, and your school will be added to the list.

ASIFA website

Keep checking our above address. Within the next month, ASIFA will be publishing more information about its activities and will help you link to animation festivals, journals and national ASIFA groups.

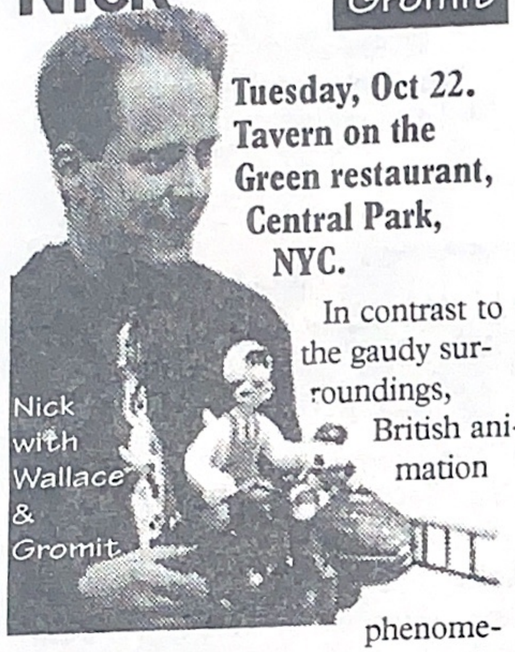
ASIFA animation festivals

The next big animation festival will be the **Annecy International Animated Film Festival** in early June. Information and entry forms are being mailed out now. The deadline for returned forms is January 2. The deadline for films and preselection tapes is February 10. Note that this year, in addition to film prints, only PAL format U-matic and Betacam SP tapes will be accepted for preselection.

This is the largest animation festival in the world. They usually accept into Competition a large proportion of American commercials as well as a number of "artistic" or more personal works. There is also a Competition section for students.

Tel: (33) 04 50 57 41 72
Fax:(33) 04 50 67 81 95.

Tuesday in the Park with Nick



Tuesday, Oct 22. Tavern on the Green restaurant, Central Park, NYC.

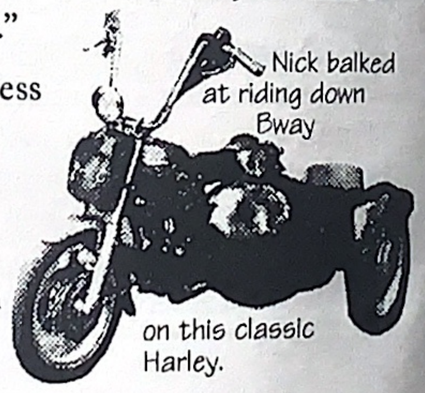
In contrast to the gaudy surroundings, British animation phenomenon **Nick Park's** entrance is anything but ostentatious. The press corps doesn't even notice the three-time Oscar winner bending down to open a black foam lined case to remove the plasticine figures of the buck-toothed, bald-headed **Wallace** and his long-suffering dog (and best friend) **Gromit**.

When Wallace and Gromit's second half-hour adventure, **The Wrong Trousers**, aired on BBC2 Xmas day 1993, 3.3 million UK viewers tuned in. At Eastertime those numbers more than doubled – something that just isn't supposed to happen on a repeat. 39% of all British screens were tuned to Park's animated comedy. On Xmas eve 1995 the third Wallace and Gromit short, **A Close Shave**, pulled in 42% of the UK audience, beating out the year's biggest sports matches to become BBC2's most popular program of 1995.

While Wallace and Gromit are superstars at home, they almost got lost in New York. The cabbie who brought Park to his hotel in a torrential downpour two nights earlier hurried away with the models still in the trunk. When this calamity made the TV news, he quickly returned them.

To commemorate this miraculous rescue, today's publicity event kicks off with NYC's Taxi and Limousine Commissioner extolling cab-drivers and welcoming Park on behalf of **Mayor Giuliani**. Nick displays the models to the press and thanks her for the return of his "babies".

This photo op concluded, the **CBS Fox** publicity team swings into action, announcing the US home video release of all three half-hour Wallace and Gromit adventures, along with innumerable tie-ins. Storybooks, calendars, postcards, t-shirts, balloons, jewelry, mugs, figurines, and refrigerator magnets are all mentioned. "Eventually there will be a Wallace and Gromit item in every American home," says CBS Fox President/CEO Sara Frayne. "You chuckle, but that's my dream."


Nick balked at riding down Bway on this classic Harley.

The press is given a short history of Aardman Animation studio where Nick started straight out of art school and where he has produced all his work. "Wallace & Gromit are akin to the crown jewels in Great Britain," says VP for Children's Marketing, Andre Backer. "They've been visited by **Queen Elizabeth**. We're looking for the same popularity in the US."

Nick and a friend.

CBS/Fox's battle plan for conquering America: "We'll be going into over 100 markets, airing promos for the videos and the books on kids shows like Fox Kids Network. There'll be extensive advertising in **Totally Kids**, the **Fox Kids Club** magazine. There will be joint displays of the books and videos."

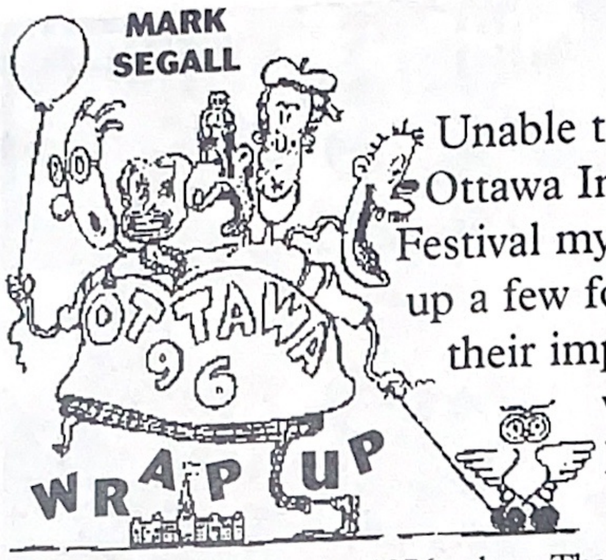
As cameras snap away, Nick Park squats down in a makeshift pen lined with pristine bales of hay to pet the heads of four or five absolutely spotless sheep. He's presented with a green sign that declares this to be "Nick Park".

Park bears these photo ops with good grace but balks at being driven to his next publicity stop—Times Square's **Virgin SuperStore**—in a motorcycle sidecar. He grabs a cab instead. The bike enthusiast who rounded up the vintage **Harley** (a close match to **Wallace's** cycle in **A Close Shave**) grumbles, "he chickened out on me!" then motors down Broadway alone.

The **Virgin SuperStore** burrows down under Times Square in a series of basements and sub-basements. Virgin sets Park up at a table two levels down next to the video section and just in front of the in-store café. So many fans line up (over 200, by my count) that halfway through a guard announces there will be no more personal dedications—just straight signatures. From the scrawl he sharpies across the front of my boxed set I can tell his arm is getting tired, but he's a trouper—he keeps on smiling.

What are Wallace and Gromit's chances of becoming household names in America? With CBS Fox behind them, pretty good. You're all invited to come over to see my official calendar and refrigerator magnet.

— *Story & Photos by* **Mark Segall.** *Originally published in the November issue of* **Animation World Magazine (http://www.awn.com)**



Unable to attend October's Ottawa International Animation Festival myself, I decided to call up a few folks who did and get their impressions. Herewith, a wrapup of the week-long, bi-annual fest.

Since its founding in 1976, the **Ottawa International Animation Festival** has grown to be the largest and most prestigious of its kind in North America; internationally, it's second only to France's **Annecy** Festival. Government cutbacks throughout the 90s – the most drastic of these coming weeks before this year's fest—have forced more reliance on corporate sponsorship. This has been the cause of some controversy among ASIFA members. First-time Festival Director **Chris Robinson's** short answer to critics is "no corporate investment, no festival." He asks them to "look beyond the superficial exterior of the Festival" (i.e. all the industry trade booths outside the theatre) insisting that "the soul of the festival remained inside the theatre. We still showcased the best independent work in the world." If deals were cut, Robinson feels they were definitely worth it: "Having **Disney's** booth here, for example, allowed us to bring **Fedor Chitruk** over from Eastern Europe and pay for new prints of his work."

Robinson earned a good reputation as a hard-working volunteer assisting previous directors. Many feel he will make a good Director because he knows his job from the bottom up. The consensus among attendees I spoke to is that his approach to underwriting the festival is sound—the fest is doing well despite Government downsizing and the corporate presence is pretty low-key. "**Warner Brothers** sponsored the picnic this year," one person told me, "and the only difference I saw was that there was more food."

This year's festival may have been the most crowded ever. According to filmmaker **Karen Aqua** "things usually don't get rolling till the weekend, but this time the first day, the first night, shows were selling out."

Among the attendees: an entire animation studio. Boston's **Olive Jar** rented a bus and brought twenty employees up for the weekend. Studio enthusiasm stemmed from having four spots entered: **Flip Johnson's** station ID for Latin American music channel **YA-TV, Craig Mathieson's** Milkbone commercial ***Fetch***, **Julie Zammarchi's *Copier,*** and a particularly elaborate antismoking PSA done entirely in stop motion, **Bryan Papciak's *Garbageface***.

Ottawa is also a big pilgrimage for teachers, Aqua noted. "I know from talking to people there were a huge number of students. My friends from Pennsylvania brought twice as many as in 94." **Amy Kravitz** and her husband **Steve Subotnick,** both instructors at the Rhode Island School of Design, brought twenty five students. They were also accompanied by fellow instructors **Janet Perlman, Mary Kocol** and **Yvonne Andersen**. "We've been taking the entire senior class since the late 80s," Amy informed me. "They see more films in a week than we could ever show them. Taking in so many films, each of them different, influences their work and broadens their horizons." Her students were enthusiastic about festival retrospectives devoted to German minimalist **Raymond Krumme** and Estonian symbolist **Priit Pärn**. **RISD**y-ites were participants as well as observers: recent graduate **Vanessa Cruz** took home a special merit award for ***Lazarus*** and instructor **Mary Kocol's *I Was My Sister's Maid of Honour*** was featured in the **Panorama** sidebar.

Other **ASIFA-East** entries in Panorama: **Candy Kugel & Vincent Cafarelli's *Ballad of Archie Foley*, David Ehrlich's *Robot Rerun*, John Schnall's *Buy My Film*, Lynn Smith's *Sandburg's Arithmetic***. **UNICEF** Prize for best vision of children in a safe and healthy world went to **Derek Lamb & Kaj Pindal's *Goldtooth***. Derek, a member of both ASIFA-East and ASIFA-Canada, was also a Festival judge, an experience he plans to write about next issue.

Retrospective programs were devoted to Derek & Kaj's work, as well that of **Paul & Sandra Fierlinger**. On the more commercial side, **Disney** provided sneak previews of **Hercules, The Legend of Mulan,** and **Fantasia Continued**; Warner Bros. premiered **Space Jam**. On the more *Canadian* side, shorts included in the program **Hockey Night in Ottawa** included **Peter Puck** and **Hockey Homicide**.

Workshops included **Animation Studio Of The 21st Century, Animating the Net** and a panel on **The Business of TV Animation** moderated by **ASIFA-East** President **Linda Simensky**.

Another reason people attend is, as Candy Kugel points out, to "see everybody again". For her it was an opportunity to get together with former employees **Brian Mulroney, Anne Barrett, Nina Ross** and **Adam Bronstein** and see Canadian friends **Jacques Drouin, Helene Tanguey, Heidi Bromquist. Karen Aqua** had a great time with "the women from Portland, especially ASIFA-Northwest President **Rose Bond,** who had never been to Ottawa before."

Despite recent troubles, Ottawa seems destined to remain the most important North American animation festival; there are even plans for expansion. Fest Director Robinson will inaugurate an International Student Animation Festival in 1997 to alternate with the Ottawa Fest every odd year. Maybe it's time to start making your travel plans now.

A scene from Paul & Sandra Fierlinger's Drawn from Memory.

AWARD WINNERS

OTAWA 96

Grand Prizes

Best film: *Bird In The Window* by Igor Kovalyov

Best TV Production: *Homer 3D* by Tim Johnson

Films under ten minutes *Joe's Apartment: Funky Towel* sequence by Chris Wedge, US. **Special Mention:** *Da Da* by Piet Kroon, Netherlands, *Combination Skin* by Anthony Hodgeson, UK

Films ten to thirty minutes *The End Of The World In Four Seasons* by Paul Driessen, Canada.

National Film Board Prize: *The Saint Inspector* by Mike Booth, UK. **Special Mention:** *Estorio Do Gato E Da Luna* by Pedro Serrazina, Portugal and *Lazarus* by Vanessa B. Cruz, US

Children's films not made for television: *Katten Mons (Mons The Cat)* by Pjotr Sapegin, Norway

Promotional works *Intermax* by Cordell Barker, Canada. **Special Mention** *Big Deal* (Bell Atlantic) by Carlos Saldanha, US and *Taku-Overdrive (Karate Boy)* by Isao Nishigouri, Japan

TV productions, not part of a series: *A Close Shave* by Nick Park, UK

Special Prize for Animation: *Gagarin* by Alexij Kharitidi, Russia

Special Prize for Design: *1895* by Priit Parn & Janno Poldma, Estonia and *Yellow Shoes* by Alice Stevens, UK

Music/Sound Award: Normand Roger for The End Of The World In Four Seasons

Best Computer Animation: Bell Atlantic *Big Deal*

Special Prize for Drawn Animation: *The Wind Subsides* by Yuk Jevremovic, Germany

Special Prize for Unusual Technique: Jumping Joan by Petra Freeman, UK

The Public Prize: *Hilary* by Anthony Hodgeson, UK

The Norman McLaren Heritage Award: Louise Beaudet

The Gordon Bruce Award for Humor: *Gagarin*

UNICEF Prize *Goldtooth* by Derek Lamb & Kaj Pindal

Viacom Canada Prize for best Canadian production: La Chasse Galerie (Flying Canoe) by Robert Doucet

Zack Schwartz Award for Best Story: Hilary

Chromocolour Prize for Best Student Film: Hilary

Special Jury Prize Aardman Animations

ASIFAEAST Nov-Dec96

Mon	**Nov 25**		**Deadline for December Anymator**	☎ **212 989-4369** or email AlphaneMoo@aol.com or 71341.501@compuserve.com
Wed	**Dec 4**	6:30pm	**ASIFA-East** board meeting	**Buzzco,** 33 Bleecker St., 5th Fl.
Thurs	**Dec 12**	10am 1pm	Book Signing: **Animation Art, The Later Years** by Jeff Lottman.	Christie's, 502 Park Avenue at 59th. Art auction follows.
Fri	**Dec 13**	6:00pm	**ASIFA-East** screening: Jerry Beck presents: **TV's Worst Cartoons**	**Tisch School of the Arts, NYU,** 721 Bway

SHANGHAI Art & Politics ANIMATION

In the mid-80s, Shanghai animation burst upon the international scene with the prize-winning works of Te Wei, HuJinQing and A Da. This show traces the 40-year development of the Shanghai Studio's unique styles of cut-paper and brush-painting animation as well as their use of traditional Chinese themes. David Ehrlich, who worked at the studio in 1988, will introduce the films with a discussion of the political currents that changed the course of their development.

The Hundred Flowers & The Golden Age of Animation

Uproar in Heaven (segment)	**1961**	Te Wei
Where's Mama (segment)	**1961**	Wan Lai Ming
Buffalo Boy and Flute	**1963**	Te Wei
Red Army Bridge (segment)		QianYunDa

The Cultural Revolution & Propaganda Animation

Little Bugler (segment)	**1973**	YanDing Xian & WangShuChen

The Democracy Movement, the Opening to the West & The Second Golden Age of Animation

Nezha Conquers the Dragon King (segment)	**1980**	Te Wei, WangShuChen, YanDingXian
Three Monks	**1980**	A Da
Monkeys Fish the Moon (segment)	**1981**	Zhou KeQin & A Da
Clam-Snipe Grapple	**1982**	HuJinQing

China as an International Power & The First Shanghai Animation Festival

Wanderings of San Mao	**1985**	A Da
Feeling from Mountain and Water	**1988**	Te Wei
Fish Dish	**1988**	Fan Runan

After Tiannamen and China's Youth

Deer & Bull	**1991**	Zhu Qing
Travels of Henry Ball	**1991**	Te Wei
Shanghai Children's Animation Workshop	**1994**	

Top, Te Wei's *Buffalo Boy and Flute.*

Right, A Da's *Three Monks.*